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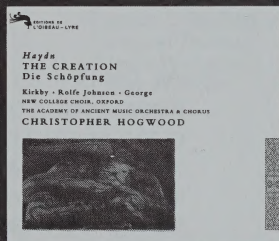
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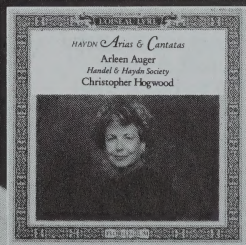


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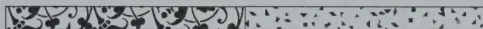
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Christopher Hogwood, *Artistic Director*

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1990-91

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SYMPHONY HALL, BOSTON

Christopher Hogwood, *Conductor*

GEORGE FRIDERIC HANDEL
(1685-1759)

Concerto Grosso, Opus 6, No. 1 in G major
A tempo giusto; Allegro; Adagio; Allegro; Allegro

Cantata: "Tra le fiamme"
Sharon Baker, soprano

Concerto Grosso, Opus 6, No. 6 in G minor
Largo affettuoso; A tempo giusto; Musette; Allegro; Allegro
Danced by Catherine Turocy

INTERMISSION

Terpsichore—Prologue to *Il Pastor Fido*
Sharon Baker, *Erato*
Pamela Dellal, *Apollo*

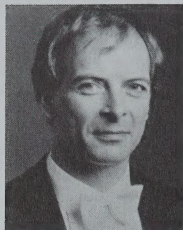
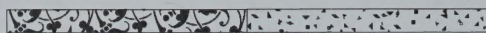
Danced by Catherine Turocy and
The New York Baroque Dance Company

The concert will end about 10 p.m.

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The Handel & Haydn Society is supported in part by generous grants from the National Endowment for the Arts and the Massachusetts Cultural Council, a state agency.

This concert is being recorded for broadcast on WBUR 90.9 FM.



CHRISTOPHER HOGWOOD, H&H ARTISTIC DIRECTOR

Christopher Hogwood is one of the world's most popular conductors and a leader of the "Historically Informed Performance" movement. In his early career, Mr. Hogwood cofounded the Early Music Consort with David Munrow and maintained a ten-year association with Neville Marriner's Academy of St. Martin-in-the-Fields, serving as both performer and researcher. In 1973 he founded the Academy of Ancient Music, the first British orchestra formed to play exclusively Baroque and Classical music on instruments appropriate to the period. The Academy of Ancient Music is now internationally acclaimed, with a busy schedule of performances around the world and a host of best-selling recordings to its credit. Since Mr. Hogwood joined H&H, the Society has reclaimed its position as one of the most prominent musical ensembles in the nation by assembling a pre-eminent period instrument orchestra, maintaining an exceptional chorus, and by reaching new audiences through tours and recordings.

SOLOISTS



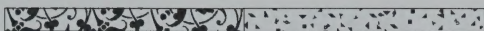
SHARON BAKER, SOPRANO

Soprano Sharon Baker has distinguished herself across a broad spectrum of musical styles. Her performances of the Baroque repertoire have won her acclaim throughout the United States. She made her Lincoln Center debut in 1988, singing Handel's *Messiah* with Christopher Hogwood and the Handel & Haydn Society. Other recent concert appearances include Bach's *B Minor Mass*, also at Lincoln Center, Mozart's *Vesperae Solennes de Confessore* with Banchetto Musicale, and Handel's *Solomon* and *Messiah* with the Dallas Bach Society. She has appeared as a soloist in the Boston Early Music Festival, as well as in the Aspen and Tanglewood Festivals. In June of last year, she sang the Vivaldi *Gloria* at the Hatch Memorial Shell in Boston to celebrate the Handel & Haydn Society's 175th anniversary. Ms. Baker appeared in the premiere of Philip Glass's opera *The Fall of the House of Usher* at the American Repertory Theatre and with the Kentucky Opera. Ms. Baker has recorded with Banchetto Musicale for Arabesque, and is featured on a newly released recording of Mozart's *Vesperae Solennes de Confessore* and *Coronation Mass* on the Harmonia Mundi USA label.



PAMELA DELLAL, MEZZO-SOPRANO

Mezzo-soprano Pamela Dellal is a long-time member of the H&H chorus. She has appeared as a soloist with some of the nation's leading Baroque ensembles, including H&H, Banchetto Musicale, the Boston Early Music Festival, and the Dallas Bach Society, where she recently performed in Bach's *St. Matthew Passion*. Ms. Dellal has received critical acclaim for performances of Wagner's *Wesendonck-Lieder*, Purcell's *Dido and Aeneas*, Mozart's *Die Zauberflöte*, and at the Boston Early Music Festival in Mozart's *Idomeneo* under Roger Norrington. She has toured New England with the Opera Company of Boston, and appeared in concert in Brussels and Salzburg. A noted recitalist, she has been featured on "A Note to You," an internationally syndicated radio program, and in Emmanuel Music's series of the complete Lieder of Robert Schumann. Ms. Dellal is a regular soloist in the Bach Cantata series at Emmanuel Church in Boston. Her broad range of repertoire encompasses Renaissance lute songs, 18th and 19th century art songs, and premieres of works by contemporary composers. She has recorded for Arabesque Records.



THE NEW YORK BAROQUE DANCE COMPANY

The New York Baroque Dance Company, founded in 1976 by Catherine Turocy and Ann Jacoby, is considered to be the leading 18th century dance company in the United States. Ms. Turocy's choreography has challenged established views of the 18th century aesthetic and broken new ground on the interpretive aspect of theatrical dance from this period. Based in New York City, the company was in residence for two summers in France at the Festival d'Aix-en-Provence and performed Ms. Turocy's choreography at the Opera de Lyon in productions of Rameau's *Les Boreades* and Leclair's *Scylla et Glaucus*. In addition to its appearances with H&H, the Philharmonia Baroque Orchestra, and the Boston Early Music Festival Orchestra, the company performs regularly with Concert Royal. Together they have produced Rameau's *Les Fetes d'Hebe*, Gluck's *Orfeo*, Handel's *Ariodante*, *Terpsichore*, and *Il Pastor Fido*, and Rousseau's *Le Devin du Village*. They have appeared together at the Mostly Mozart Festival at Lincoln Center, Spoleto USA Festival, the Carmel Bach Festival, the E. Nakamichi Festival, and in Canada, England, France, Germany, Mexico, and Japan.

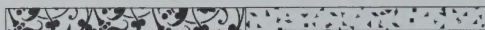


CATHERINE TUROCY, ARTISTIC DIRECTOR

Artistic Director and Co-founder of The New York Baroque Dance Company, Catherine Turocy is recognized internationally for her contributions to the current revival of 18th century ballet. She has choreographed more than 20 opera productions in France and the United States, and directed Gluck's *Orfeo* in New York, Handel's *Ariodante* for the Spoleto USA Festival, and Landi's *Il Sant' Alessio* in Los Angeles. She has worked with such notable conductors as Christopher Hogwood, James Richman, Nicholas McGegan, and John Elliot Gardner. Her ballets have been filmed for French and American television and featured in major venues including the Mostly Mozart Festival, the Carmel Bach Festival, the Festival d'Aix-en-Provence, and the Opera de Lyon. She has served as a consultant to choreographers Clark Tippet of American Ballet Theater and Edward Villella.



The New York Baroque Dance Company in Gluck's Orfeo. (Photo by Lois Greenfield)



PROGRAM NOTES

George Frideric Handel

Concerto Grosso in G major, Op. 6, No. 1
Concerto Grosso in G minor, Op. 6, No. 6

The years 1738 - 1739 marked a great change in the focus of Handel's creative attention from Italian opera to English oratorio. It is true that he had produced oratorios before, almost always with signal success, but for a long time his heart remained in the opera house, despite the fact that tastes were changing in England and that few operas were popular or even understood. Even given Handel's dramatic insights and the richness of his musical invention, Baroque opera (always performed in Italian so that the London audiences could scarcely understand what was going on), remained a hothouse plant, unable to survive the rigors of competition and changes in taste. Throughout the 1730s Handel kept writing opera, often with stunning artistic accomplishment, but with steadily decreasing commercial success.

On the other hand, his oratorios — compositions in English, featuring powerful choral movements that had never been possible in the opera house — were increasingly successful. Handel moved in the direction of oratorio almost by accident, but soon could not overlook that it was what the new middle class audiences wanted, and he began actively producing works in that style while at the same time attempting to create an Italian opera that could once again win broad support.

Thus in the spring of 1738 Handel produced two operas, *Alessandro Severo* and *Serse*. The latter, a comic and romantic treatment of Xerxes, the great military hero of antiquity, was widely misunderstood and unappreciated. Though he tried a few more times in the following three years, operatic composition for him was essentially dead. Nonetheless, that same year he composed, to an English text, a musical study of power and its corruption, and one of the great musical dramas of all time, the oratorio *Saul*. This was first performed in January 1739, followed a few months later by the stunning choral fresco *Israel in Egypt*.

Though these two oratorios are quite different in character, they were united by Handel's unsurpassed sense of choral drama — which appealed to his audiences from the very beginning and has continued to do so — and by his inventive musical treatment to express texts that they could now understand, based on stories (from the Bible or classical mythology) that they all knew.

As a result of the success of these ventures, Handel's career blossomed anew, and he began planning performances of the existing oratorios as well as the compositions of new ones. The performances given under his direction called for more than the oratorios, though. What drew the audience almost as much as the vocal music was the fact that Handel filled the intermissions with music — organ concertos (with himself as the soloist) or improvisations on the organ or concerti grossi. This explains why he turned, in the autumn of 1739, to the medium of the concerto grosso, producing no fewer than 12 concertos in the month between September 29 and October 30 — yet another example of Handel's astonishing fluency at composing under time pressures, especially if one considers that he also composed the *Ode for St. Cecilia's Day* in the same period!

The entire set of 12 was published the following year as "Opus 6," no doubt including all of the concerti introduced as intermission features at oratorio performances. The concerti have often been described as "not going beyond Corelli," but the implied criticism that they are out of fashion simply does not hold water. Certainly Handel knew and admired the Corellian style from his own Italian stay three decades earlier. He knew the traditional instrumental forms, which by now were becoming somewhat ossified, yet he used these old-fashioned genres to produce an orchestral music that was bold and forward-looking, redolent from beginning to end of his own very distinct personality.

The first concerto is clearly the work of an opera composer. In fact, the opening movement had originally been drafted as an overture for *Idomeneo*, though it is



improved in this version. The energetic *Allegro* that follows bustles with simple themes that are developed in a free-wheeling, dramatic way. The third movement (*Adagio*) is a lyric duet between two high parts (the solo violins), a song of voices intertwining over a faster-moving bass. The lively fugue (*Allegro*) is as far removed as possible from the world of academic counterpoint exercises. Rather than working out the subject in dense fugal expositions, Handel offers subject and answer in the solo violins, then brings in the tutti in a lively full-textured passage with the subject in the bass. The working-out is a play of varied textures driving forward with wonderful sweep. Handel plays with the subject deftly, shortening and inverting it, always with the lightest of touches. Just as it seems to have gathered steam for a final full statement, it breaks off suddenly into silence, and a whispered cadence ends the movement with a touch of humor. The finale gigue (*Allegro*) is cast in the binary form, each half repeated, that is characteristic of dance movements. The rolling energy of the dance brings the concerto to a high-spirited conclusion.

The sixth concerto is one of those for which Handel added optional oboe parts

at the foot of the score. He also had second thoughts about the ending, replacing the original final gavotte with the two final movements now present. He probably felt the need to do this because of the substantial size of the third movement. The concerto opens with a harmonically expressive *Largo affettuoso*, one of the darkest openings he ever composed. It is followed by a fugue, but a severe one, lacking in Handel's normal jollity and free-wheeling approach. The third movement bears the title "Musette," referring to a form of bagpipe popular in the 17th century. This very poetic Larghetto movement hints many times at the drone of the bagpipes, with the solo strings sounding brightly above the darkness of the relatively low-pitched ensemble. Handel often used this movement by itself as an interlude between the acts of his oratorios. After this lengthy but eloquent slow movement, two faster movements — one an *Allegro* that is highly Italianate in its vigorous stride, the other a bustling and feisty 3/8 dance — bring the concerto to its close.

Steven Ledbetter is musicologist and program annotator for the Boston Symphony Orchestra.

H&H CONCERTS COMING UP

AT SYMPHONY HALL

A Mozart Gala: Symphony No. 39; Piano Concerto No. 12; and Arias: "Ch'io mi scordi di te," "Voi avete un cor fedele," and "L'amerò sarò costante"

April 26 at 8 p.m. and April 28 at 3 p.m.

A celebration of Mozart's music! Christopher Hogwood and the H&H period orchestra perform with Emma Kirkby, soprano, and Jeffrey Kahane, fortepiano.

AT OLD SOUTH CHURCH

Bach: "Singet dem Herrn" and "Fürchte dich nicht"

Vivaldi: "Domine, ad adiuvandum me"

May 10 at 8 p.m. (Pre-concert lecture-demonstration on Venetian Glass at 7:30 p.m.)

John Finney conducts the H&H chamber ensemble in these motets for double chorus.

To purchase tickets to H&H concerts:

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Or call Ticketron at 1-800-382-8080. Subscribers call (617)266-3605.



PROGRAM NOTES

George Frideric Handel *Terpsichore*— Prologue to the Opera *Il Pastor Fido*

When Handel reached London for the second time in the early autumn of 1712, having begged leave of the Elector of Hanover, soon to become England's own George I, he was determined to take the lead position in the city's operatic life, never intending to return to the German provinces. His opera company flourished under the patronage of the Earl of Burlington and his mother, the Dowager Countess, an influential salonnière of the day. Handel eventually even took up quarters in their Piccadilly palace, Burlington House.

The young Earl was an English Arcadian and opera enthusiast, so what could be a more likely subject for Handel's first venture than a pastoral classic? With his incredible facility, the composer dashed off his first version of *Il Pastor Fido* to a libretto equally hasty in its composition and written by the secretary and official librettist of the Handel-Heidegger opera company, Giacomo Rossi. The music that was not drawn from Handel's earlier works, in the pasticcio tradition of the 18th-century opera production, must have been cobbled together very quickly, largely in Hanover before the journey to England. Finished on October 14th and produced on November 22nd, the opera was a fiasco, receiving only six performances and a fistful of adverse reviews. Addison and Steele, for all the stylistic merit of the "Spectator," were not the most astute critics of music and, in any case, were inimical to Handel for one reason or another. They published a lethal critique. The absence abroad of the ruling favorite singer, the castrato Nicolini, and the inadequate substitute provided did not help Handel's cause either.

However, the composer was not easily downed. He went on to produce *Teseo* shortly afterward with great success, launching him on his brilliant London operatic career. He must have kept a warm spot in his heart, however, for *Il Pastor Fido*, because some twenty-two

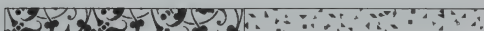
years later he extensively revised it. The first version was created primarily to feature the dancing of the Parisian ballerina Marie Sallé and her troupe, and was entitled *Terpsichore* in honor of the Muse of Dance.

The production in May of 1734 was almost immediately followed in November by a further revised version which enjoyed all the success that had been denied to the 1712 presentation. Handel was greatly taken with the French dances of Mlle. Sallé's company, who were resident at the Theatre Royal, Covent Garden — and it was in this house rather than in one of the Haymarket theatres that the autumn production was mounted. He subsequently included many dance movements in French style for her in later operas, such as *Ariodante* and *Alcina*, both produced at Covent Garden in 1735, soon after the triumph of *Il Pastor Fido*, and due in no small part to its addition of balletic to vocal virtuosity.

We can all be grateful that Handel's faith in his "Faithful Shepherd" persisted. Performances in our time are always founded on the 1734 final revision and it is this score that formed the basis for the edition prepared by James Richman for the New York premiere production of 1983. In the *Terpsichore* prologue, created for the 1734 production, Apollo notes the absence of Terpsichore from the muses who surround him, after which she enters and dances for us, representing the union of Dance with Music and Emotion.

— Howard Schott
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Howard Schott is a musicologist and an attorney practicing in Boston.



VOCAL TEXT

Tra le fiamme

Aria

Tra le fiamme tu scherzi per gioco,
o mio core, per farti felice,
e t'inganna una vaga beltà.
Cadon mille farfalle nel foco,
e si trova una sola fenice,
che risorge se a morte sen va.

Recitativo

Dedalo già le fortunate penne
tessea con mano ardita,
e con tenera cera piuma a piuma
aggiungea.
Icaro, il fanciulletto, sovente confondea
l'ingegnoso lavoro;
ah, così mai trattato non avesse
e cera e piume:
per chi non nacque augello,
il volare è portento, il cader è costume.

Aria

Pien di nuovo e bel diletto,
sciolse l'ali il giovinetto,
e con l'aure già scherzando.
Ma del volo sì gradito,
troppo ardito,
l'onda ancor va mormorando.

Recitativo

Sì, sì, pur troppo è vero:
nel temerario volo
molti gl'Icari son, Dedalo un solo.

Aria

Voli per l'aria chi può volare,
scorra veloce la terra, il mare,
parta, ritorni nè fermi il piè.
Voli ancor l'uomo ma coi pensieri,
che delle piume ben più leggieri
e più sublimi il ciel gli diè.

Recitativo

L'uomo che nacque per salire al cielo,
ferma il pensier nel suolo,
e poi dispone il volo
con ali che si finge, e in se non ha.
Tra le fiamme tu scherzi per gioco,
o mio core, per farti felice,
e t'inganna una vaga beltà.

Among the flames you sport and play,
my heart, seeking happiness
and deceived by a pretty face.
The fire claims a thousand moths
but only one phoenix can arise again
after succumbing to death.

Daedalus one wove the fateful wings
with fearless hands,
and attached feather to feather
with fragile wax.
Icarus, his young son, often interfered
with the delicate work.
Ah, would that he had never handled
either wax or feather!
For those not born as birds,
flight is unnatural, they will always fall.

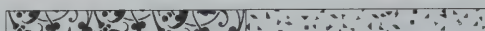
Filled with novel delight,
the youth spread his wings
and sported in the air.
But of that flight so happy,
which dared too much,
the rippling waves yet whisper.

Indeed, indeed, sadly it is true:
flying is foolhardy,
there have been many like Icarus,
but only one Daedalus.

Leave flight to those who can fly,
let them skim lightly over land and sea,
departing and returning ceaselessly.
Man can still fly, but only on wings of
fancy,
which, swifter and more sublime than
any feathers,
he has been given by heaven.

Man who was born to rise to heaven,
anchors his thoughts firmly to the earth,
then takes flight
on wings of fancy, having no others.
Among the flames you sport and play,
my heart, seeking happiness
and deceived by a pretty face.

Translation Decca 1985 Avril Bardoni



On Baroque Dance

The forerunner of ballet, Baroque dance has its own vocabulary of movements and expressivity which is complete in itself. Among its characteristics are a relaxed foot, 90-degree turnout of the legs, ornamental hand gestures, vertical carriage of the body, close interplay between music and movement, and the use of symmetrical, complex floor patterns in choreographies. The elements of this dance technique were common in both ballroom and theater dances.

Throughout the Baroque era, Paris was the center of the dance world, and ballets were produced which ranged in size from solo entrees to large group pieces. Casts were originally drawn from the most talented of the nobility at court, as well as from professionals trained at the Academie Royale, but after 1700 the casts became wholly professional.

The chief sources of notation are the collections of ballets published by Raoul-Auger Feuillet in 1700-1704 and Gaudrau in 1712. The notation system records the step units, floor patterns, and correlation between music and dance measures. Although a notation and description of the hand gestures exists, the dances are rarely notated with their corresponding hand gestures. Consequently, the reconstructor must choreograph these gestures into the dances. Theatrical dances which employ contrasts in dynamics and phrasing, and stylized gestures in the development of character, call even more directly upon the reconstructor's talents, both as a choreographer and dramatist.

Handel's Opus 6, No. 6

This ballet is a tribute to the great ballerina Marie Sallé. Although modern in conceit, it is choreographed in the Baroque style. In the first movement we find Sallé mourning the loss of her dear brother. They were dance partners from childhood into adult life and shared a deep love for each other. The second movement brings strength and courage to her soul and she resumes her dancing. The following musette is a respite from her grief. It is danced in the traditional

mask of the theater as Sallé would have worn for her performances in France where the custom of dancers in masks continued through the end of the century. Sallé was known for her beautiful musettes and voluptuous, expressive arms. In the fourth movement Sallé's grief wells up again and has turned to rage against the Fates. Finally, she accepts her plight and continues with her life as she dances the minuet, typically marked *allegro* in the score.

Marie Sallé and her troupe of dancers performed in many of Handel's productions. Her choreography was filled with reforms which were accepted by the English public, but ridiculed by the French. She championed costume reforms, dancing without the conventional mask, and fought for dance based in drama rather than technique. A description of her dancing in "L'Europe Galante" is found in Cahusac's *La Danse Ancienne et Moderne*:

"That dancer appeared in the midst of her rivals, with the graces and desires of a young odalisque who has designs on her lord's heart. Her dance was formed of all the pretty poses such a passion can express. She developed it by degrees; one read in her expression a whole range of emotions; one saw her hesitating between fear and hope; but at the moment the sultan gives the handkerchief to his favorite wife, her whole being quickly underwent a change. She tore herself away from the stage with that degree of despair, characteristic of tender and passionate beings, which is expressed only in moments of utter dejection."

—Catherine Turocy

Catherine Turocy is Artistic Director of The New York Baroque Dance Company.



Libretto for *Terpsichore*

Coro

I nostri cori dobbiamo offrir
Al Dio di Delo, che v'è a venir!
Le nostre feste vuole onorar,
Il nostro tempio vuole illustrar.

We raise our voices in hymns of praise
To the God of Delos, whom we await!
He descends to join our feasts,
Bringing honor to our temple.

Apollo

Melodiosa germana,
Il zelo di tua gloria
Mi f'è lasciar Parnasso; e qu'è ne vegno
Al tuo novo Museo
Per dar dell' amor mio tutte le prove;
Perch' è degno di me, di te, di Giove.

Gran tonante, Giove immenso,
Volgi un sguardo a questo suol.
La tua dotta illustre prole
Fà fiorire e la diffendi
Poi ne attendi
Che ancor più di quel che suole,
Li olocausti offrir ti vuol.

Sister muse, dear Erato,
My wish to pay you homage
Has made me leave Parnassus;
And I am come here to your new
glorious shrine
To give you all the tokens of my affection,
For 'tis worthy of me, of you, and of Jove.
Mighty Jove, turn your gaze to
us this day!
Bless your brilliant daughter,
Let her flourish, and defend her.
Grant her aid, who more gladly
than your priestess
Tends the sacred flame for you.

Apollo, Erato

Ma Terpsicore snella
Dov' è? perchè non viene
A misurar co' passi suoi loquaci
Le tue note vivaci?

But where is nimble Terpsichore!
Why does she not come
To measure with her fluent steps
Your lively sounds?

Erato

Lunge da te, Signore,
Non puol star la germana,
Che con giusta cadenza
Unisce il piede sì d'intelligenza.
Di Parnasso i dolci accenti
Gli augelletti, il mare, e i venti
Stanno cheti ad ascoltar;
Ed attento il mondo impara
Con virtuosa e bella gara
La sua gloria a celebrar.

Far from you, Sire,
Your sister cannot be,
Whose even cadence
Unites the feet and mind.
The sweet sounds of Parnassus
Cause the birds, seas and winds
To fall silent and listen.
Thus the attentive world learns
The crowning glory
Of this virtuous contest's beauty.

Apollo

Ecco sin vien! teco si unisca all' opra.
Terpsicore diletta,
Con nobile baldanza
Alla nostra Armonia giungi tua Danza.

She's come! Let her take part in the
ceremonies.
Beloved Terpsichore, with noble boldness
Join your dancing to our strains.

Apollo

Col tua piede brilla Amor,
E fa l'anima goder!

Your footstep shines with love and makes
the soul rejoice.

**Erato**

Co' tuoi giri incanti 'l cor
Stupefatto dal piacer.

Your every turn enchants the heart,
and fills it with delight.

Pingi i trasporti d'un'amator,
Che si promette l'amato ben.

Show us the transports of a lover
Who pledges himself to his beloved.

Erato

La speme, e cura d'un fido amor,
Che la ferita prova nel sen.

Hope cures a steadfast love
Which feels its wound in the breast.

Apollo, Erato

Tuoi passi son dardi,
Col mezzo de' sguardi
Discendono al seno,
E piagano il cor;
Ma prova diletto,
Ferito anche il petto,
Perchè sente appieno
I vezzi d'amor.

Your footsteps are darts,
Which with your glances
Descend upon the breast,
And wound the heart.
Yet the heart finds delight
Despite its wounds
For it feels in full
The enchantment of love.

Apollo

La Gelosia, vieco il furor,
Che della mente turba il seren.

Jealousy, blind with fury, clouds the
mind's serenity.

Apollo, Erato

Dai, quando vuoi, gioja, o dolor,
Alla passion ritieni 'l fren.
Hai tanto rapido leggiere il piè,
Zeffiro appena potria il seguir;
Le Grazie invidiano i passi a te,
Amor li applaude, e sà gioir.

You bestow, at your will, joy or sorrow,
You can hold back passion's reins.
With your foot, so fleet and so light,
Even Zephyr can hardly contend.
The Graces admire your tread,
Cupid applauds and takes pleasure
in your steps.

Apollo, Erato

Vezzi più amabili chi puol veder?
Gioje più fervide chi puol goder?
Lieti si aggirano gli Amori a te;
Scherzi qual Zeffiro con il tuo piè.

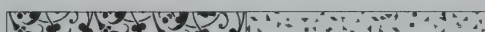
Who can possess more lovely charms?
Who can enjoy more fervent delights?
Smiling cupids flock about you.
Your foot frolics like the breeze.

Gran Coro

Cantiamo lieti della virtù
Le belle lodi, scesa è quà giù,
Sol le dotte opre per illustrar,
E la sua gloria per celebrar.

Of virtue now enraptured we sing
joyous praises;
She has descended to us
To make more brilliant these precious
offerings
And to celebrate her glory!

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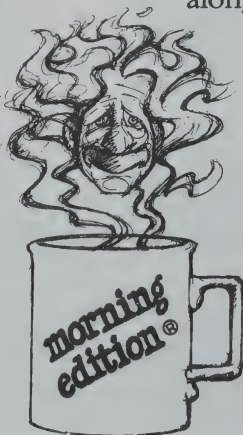
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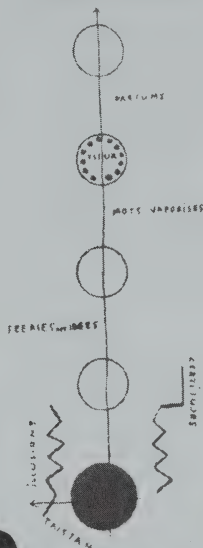
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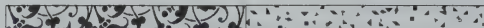
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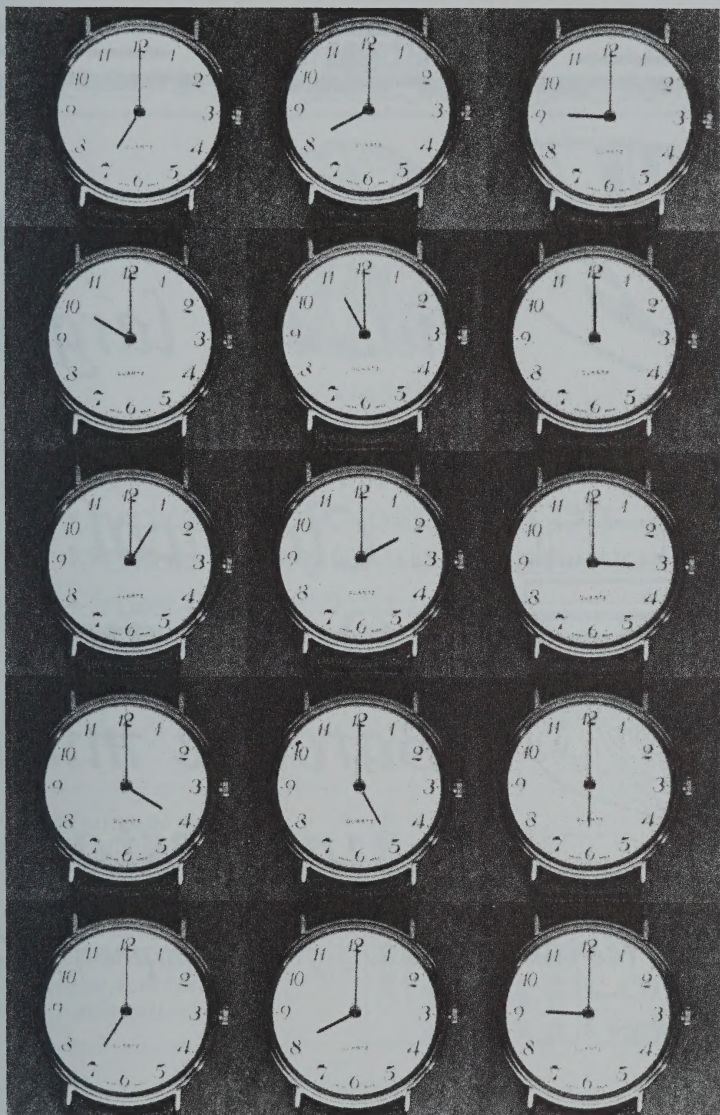
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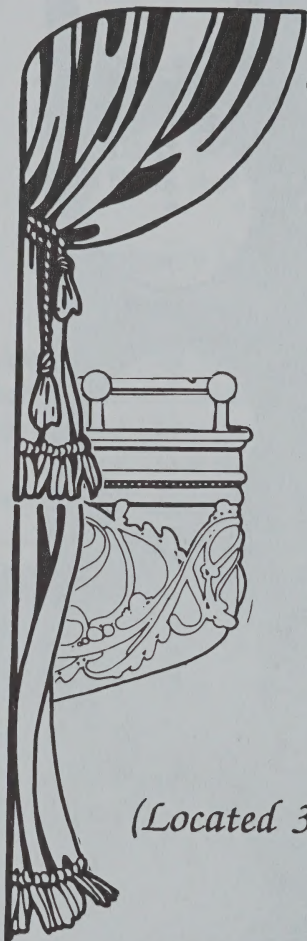
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